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Binaleg at Sinulug para sa Orkestra

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Binaleg at Sinulug para sa Orkestra

by

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A dissertation submitted in partial satisfaction of the requirements for the degree of Doctor of Philosophy in Music in the Graduate Division of the University of California, Berkeley

Committee in charge:

Professor Cindy Cox, Chair
Professor Ken Ueno
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Abstract

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University of California, Berkeley

Professor Cindy Cox, Chair

*Binaleg at Sinulug para sa Orkestra* is a music composition for orchestra and various Philippine traditional instruments such as bamboo percussions and the kulintang ensemble. These traditional instruments are commonly used by indigenous groups from the northern and southern regions of the Philippine islands. The inspiration for the piece comes from Philippine and other Asian music cultures such as the cyclical structures of Indonesian traditional music, interlocking melodies of Kalingga music, heterophonic textures of traditional vocal practices, and ritualistic performances.

It explores the use of these traditional instruments within the context of the western orchestra.
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Binalag at Sinulug para sa Orkestra

by Robin Estrada
ORCHESTRATION

2 Flutes (2nd doubling Piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons
3 Trumpets in Bb
4 Horns in F
2 Trombones
Bass Trombone
Tuba
Timpani
Bass Drum
Strings

Bamboo Percussions (1-3 groups of 8 players). Each player will have:
  Bungkaka (bamboo buzzer)
  Patteteg (bamboo plates)
  Tongatong (bamboo tubes)
  Saggeypo (bamboo pipes)

Kulintang Ensemble (5 players)
  Gandingan (suspended gongs)
  Agong (large suspended gong)
  Dabakan (drums)
  Babandil (small gong)
  Kulintang (8 gongs laid-in-a-row)

Duration: approximately 15-20 minutes
PERFORMANCE NOTES

The kulintang instruments should be positioned at the front of the stage. Performers for this ensemble only enter the stage for their performance. If there is orchestra music before their section, they should enter the stage before the orchestra ends. In addition, the orchestra should not wait for the kulintang performers to be off stage before starting their section.

If there is difficulty in finding instruments or performers for the kulintang ensemble, it may be reduced to just the dabakan and kulintang player.

The bamboo players should be positioned on the outer side of the orchestra. A performance may include 8, 16 or 24 performers (1, 2 or 3 players to a part). If more than one group is used, the conductor may ask one/two group(s) not to play in specific sections to achieve dynamic or textural balance.

The kulintang sections are written out as basic models for performance. The performers may improvise instead by using the measures enclosed in dashed-boxes. Below are suggestions for expanding the kulintang music.

Short: Introduction - A sections - Ascending transition - B sections - Descending transition - Conclusion
Moderate: Introduction - A sections - Ascending transition - B sections - Descending transition - A sections - Ascending transition - B sections - Descending transition - Conclusion

Each of the A and B sections (e.g. A1, A2, B1) may be repeated multiple times (usually three times) before advancing to the next section.
NOTATION GUIDE

Accidentals are carried throughout the whole measure length for the same pitch in the same register of a single staff.

There are several box notations in the score. Individual instructions are indicated as they appear. But as a general rule, the tempo of box notations is independent of the score. It is performed at one’s own tempo although generally close to the given one. More importantly, notations within boxes should be completed within the time duration the boxes extend.

Rhythmic patterns within boxes are not strict. It merely suggests durational relationships from one note/rest with the another.

Accidentals within boxes are carried throughout the whole duration of the box for the same pitch in the same register. Sometimes, accidentals may be written again if the box extends to the next page.

Feathered beams (e.g. I.Binaleg—m. 95-97, trumpets) require repeated notes either speeding up (from single beam to triple beam) or slowing down (from triple beam to single beam). It is not important how many notes are played. It is also not required for the repeated notes to be played very fast. The important aspect is to get a sense of speeding up and slowing down. A different notation for the exact same effect is also used in II.Sinulug—m. 66-68, bamboos.

The “+” notation mark on the bamboo instruments indicate dampening the sound.

- **tongatong** - cover the opening with your hand when you hit it on a hard surface.
- **patteteg** - place one hand on the top side of the plate before hitting it with a stick to mute it.
- **bungkaka** - cover the hole of the hand-piece while hitting the buzzer.
- **agong** - hold the boss of the gong while hitting with the agong stick

Special notation is also used for the kulintang ensemble:

- **dabakan (drum)** - the head of the drum is hit by two sticks, each held by both left and right hands of the performer. The notation is written on a single-line staff. Notes with stems written downward indicate the use of left hand and the upward stems indicate right hand.

- **gandingan (hanging narrow gong, 4 pieces)** - These instruments are usually set up where pairs of gongs are facing each other and arranged from left to right, starting from the lowest (gong 1) to the highest sounding (gong 4). The player puts his hand in between each pair of facing gongs. The staff for gandingan has four lines corresponding to the four gongs. The lowest line indicates the leftmost gong while the top line indicates the rightmost gong. Like the dabakan, downward stems are for the left hand and upward stem are for the right hand.

- **kulintang (8 gongs laid-in-a-row)** - This 8-gong set is struck with sticks by both hands of the player. Like the gandingan, it is arranged from left to right starting from the lowest (gong 1) to the highest (gong 8) sounding. The staff used for this instrument has five lines. Using both line and spaces, the lowest line would correspond to the leftmost gong while the space above the top line would correspond to the rightmost gong. Downward note stems are for the left hand while upward note stems are for the right.
Binaleg at Sinulug para sa Orkestra

Robin Estrada (b. 1970)

I. Pambungad (binaleg)
play repeated notes from slow to fast
play repeated notes from slow to fast
(exact number of notes are not necessary)
(exact number of notes are not necessary)

play repeated notes from fast to slow

(more number of notes are not necessary)

(more number of notes are not necessary)

(more number of notes are not necessary)

(more number of notes are not necessary)
II. Panggitnâ (sinulug)
play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated

play the following once, at your own pace and with your own phrasing, but make sure to
complete within the allotted durational space and holding the sustained note as indicated
play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated.
play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated.
III. Pangwakas (tidtu)